

National Catholic Theater Conference

PRODUCTION CALENDAR

5

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BY EMMET LAVERY

Actually, no special words of greeting are needed from a retiring chairman of the National Catholic Theatre Conference. For in reality there is no "retirement" for any of us who believe in the basic idea of the Conference. We may change our duties or our responsibilities within the Conference. But as working members of an established chain of producing groups, we know that in reality we never retire.

I am proud to be a part of the National Catholic Theatre Conference and I appreciate deeply the invitation of the Nominating Committee to continue as chairman. But I believe, as strongly as I believe in the basic idea of the Conference, that it is a good thing to have a change of officers. We are not a one-man organization and never should be.

It seems to me that the strongest sign we can give of our continuing confidence in ourselves is to proceed, even in a time of crisis, with the regular election of officers and the regular convention. True, we must transact this important business by mail, for there are heavy demands upon the transportation facilities of the country. But I believe that our "convention by mail" is in itself a proof of the resiliency of the American theatre. We work under new conditions, with new problems. But we go on working just the same.

It would be repeating the obvious to review the importance of the non-professional theatre at a time like this, especially the theatre which offers some measure of spiritual exaltation. We have all seen by now just what the theatre of the home front can achieve in the line of community morale. We have had an opportunity to gauge the limitations of war time production, and we are prepared to act accordingly. All that remains is to carry on with renewed intensity of purpose.

That purpose, I know, burns as brightly in our minds as it did six years ago when we first met in Chicago to give national unity and regional emphasis to our common traditions. We said then, with one of the old philosophers, "a great deal of good can be accomplished in the world, if not too much attention."

* (Cont. Page 2.)

FINANCIAL STATEMENT: July 1, 1941 to June 30, 1943.

Receipts:

Memberships:	123 @ \$2	\$246
	79 @ \$5	<u>395</u>
		\$641.00
Donations	Emmet Lavery	10
	Catholic Theatre of Detroit	<u>200</u>
		210.00
Miscellaneous	Copies of OLD WANG	<u>2.66</u>
		\$ 853.66

Disbursements:

Office Supplies, Postage, Telephone, Misc.	\$104.15
Hansman, Pralow & Winter, Ptg. Stnry & Folder	45.57
Pius X Choir, Convention 1941	10.00
Progressive Printing Co., Washington	264.00
Mass Offering, Richard Dana Skinner	5.00
Mid-West Regional Meeting	37.50
Trinity Press, Bulletin Mastheads	56.76
Anderson House, Play Copy	.75
P. J. Kenedy & Sons, Addressing & Mailing Fldrs	8.52
V. L. Rugere, Printing Publicity Folders	32.00
V. L. Rugere, Mimeographing Production Calendar	104.20
Bank Charges on Checks	4.55
Bank Charges on Deposits	<u>3.75</u>
	\$ 676.75

Cash on Hand	\$5.56
<u>Bank Balance</u>	\$171.35

Respectfully submitted,
Florence McBride, Assistant Treasurer.

Certified by
Helen Purcell, Secretary-Treasurer

* (See page 1)

BY EMMET LAVERY (Cont. from Page 1)

is paid to who gets the credit." That is still true today.

In the Conference we have worked for and achieved a new unity of feeling between the professional and the non-professional theatre. We have worked for a new sense of standards and values, which are gradually filtering through to an increasing number of parish and school groups. We have experimented with every form of modern theatre and modern playwrights. And we have evolved what I truly believe to be one of the best news letters the theatre ever published in this country.

Yet all of these things are only a means to an end. That end, I take it, is to make us more deeply aware of the true destiny of man, above and beyond the earth on which he lives out his acting days. That is why I am sure none of us can ever really "retire" from the Conference. There is no "retirement" from a true ideal.

THESE ARE THE CANDIDATES

For President

CHARLES COSTELLO - Vice President NCTC 1937-39; NW Regional Chairman '41-'43; playwright and director, St. Ambrose College, Davenport, Iowa. .
WALTER KERR - Executive Committee Member '41-'43; playwright and director, Dept. of Drama, Catholic University, Washington, D. C.

For Vice President

EVERETT QUINN - Business and Stagecraft Manager, Loyola Community Theatre, Chicago; member of discussion panel, Mid-West Regional Meeting.
MRS. CHRISTOPHER WYATT - Executive Committee '41-'43, Vice President '39-'41, N.Y. Regional Chairman '37-'39; author and drama critic Catholic World, New York.

For Executive Committee - Six Members To Be Elected

SISTER M. ALPHONSE, O.S.U., Member Arrangements Committee Mid-West Regional Meeting; Little Theatre Group, Springfield Junior College, Springfield, Ill.
REV. T. F. CAREY, O.P., Secretary NCTC '37-'39; co-founder Blackfriars' Guild movement, Blackfriars' N.Y. '41 - '43.
REV. E. J. CARRIGAN, S.J., Speaker N.Y. Convention '41; English and Speech Department, Loyola University, Chicago

REV. R. E. O'KANE, Moderator Catholic Theatre Guild, Richmond (Catholic Stage

Door Canteen); would-be host to NCTC's next convention.
MARGARET PASSMORE, Secretary Catholic Theatre of Detroit, Secretary NorthWest Region.
COURTENAY SAVAGE, Regional Chairman Illinois '37-'39; Director, Dept. Relations.
NCCS; radio director and writer.
GEORGE H. STEIN, Co-chairman Midwest Regional Meeting; President, Madison (Wis.) Blackfriars.
GENEVIEVE SULLIVAN --- Catholic Theatre Guild, San Francisco. Regional Chairman Northern California '42-43.

CROSS-COUNTRY CIRCUIT

Richmond's Father O'Kane dropped into New York to learn what's new with servicemen's entertainment. His own Catholic Theatre Guild already has established a Catholic Stage Door Canteen and is concentrating all its efforts in that direction. Each week eighty men from some nearby camps are "company". --- Courtenay Savage, NCCS entertainment director, also in town, reports that their emphasis has been on productions at the camps. There are many ways of helping. --- A radio play based on the Christmas message of Pope Pius XII won the Carroll Club drama tournament, a tribute to the script and its timeliness. If you need radio material of this type, write us for further information. The Pittsburgh Catholic Theatre Guild reports enthusiasm over production of Tinker's Dam. Father Larnen, former NCTC Secretary, during a recent visit to the Guild sat in on a rehearsal and he verifies the report. --- Margaret Passmore of the Detroit Guild, arriving in town at press time, promises us several news items for July. Our best wishes to Paul Lilly, former Mid-West Regional Chairman, in his new Red Cross Overseas duties. --- From Queen's Company, Saint Joseph, Hartford, we hear of a repeat performance of Has the Harvest Come?, a play written by their Drama Workshop and presenting the racial issue reflected in an incident of Connecticut history. Its enthusiastic reception by large audiences is especially heartening in the face of recent developments elsewhere. We have been promised a copy of the manuscript. --- And Sister Mary Honora writes from St. Catherine's High School, Racine, Wisconsin: "The Players pooled resources with the Chorus for the spring operetta, An Old Kentucky Garden, based entirely on the music of Stephen Foster. As an experiment we invited our negro high school in Milwaukee to assist us. They were the plantation singers and dancers. Of course, our colored friends ran circles around us, but we didn't mind a bit." --- Broadway is releasing some of its productions to amateurs. The Willow and I can be had, as can Sweet Charity. The Patriots and The Damask Check are available for some sections of the country. Janie may be released before the end of the season. However Angel Street and Junior Miss are definitely out for amateurs until at least the end of the '43-'44 season.

SECRETARY'S REPORT

More of the dreams of the 1937 Chicago meeting have materialized in the past six years than appear at first glance. The Catholic Theatre Guild of Pittsburgh reads of a Blackfriar production in New York, launches a production, and the yet unpublished play is already bringing its Catholic message to the people. Authors, producers, and audience - plus a central organization - are working always for better theatre. This story has been duplicated frequently in the past two years, and in the face of temporary difficulties it is wisdom to remember our achievements and to continue to build upon them.

One of the immediate goals set before us in 1941 was the publication of a news bulletin. Though the Production Calendar is unpretentious, it is responsible, we believe, for the cohesion and steady advance of the Conference during these increasingly difficult days. Sixteen issues will have been published by the time you receive your election report number this July.

Equally important in the history of these two years was the Mid-West Regional meeting at Dubuque in January 1942. The pattern was given us there for future sectional meetings just as soon as these may be resumed. With a group membership extending from Canada to California, we have strong need for conventions that will inspire us and teach concrete lessons.

Within the last six months a war council of national amateur theatre organizations has been born. The Conference is participating in the plans of the War Council in the belief that definite help may be secured for the organization of war programs. Watch for further information in the Production Calendar.

The work at national headquarters is not easy to summarize for you. Our emphasis has been on service, and some of the glowing tributes received might be cited as testimony of success. There are instances where we have been of little help; these are disheartening. The danger lies in the Service Bureau running on its time-interest, never adding to its principal of information and research needed to carry the Conference forward. 1943 finds us short of some objectives; don't be afraid that we are satisfied with too little, but remember too that in the bulletin, in the membership, in the growth of the Conference each member plays a leading part and holds a stake.

We could not end this report without expressing to Father Carey and Father Nagle on behalf of all members our lively gratitude for their housing of the Conference. They have made its operation convenient and pleasant. How they moved national headquarters from Washington to New York without a single bill to us is one of the minor miracles of our financial record.

To Mr. Lavery, Mr. Mielziner, and to each member of the Executive Committee my heartfelt gratitude for their ready cooperation, for those prompt replies to urgent requests for opinions and invitations to Executive Board Meetings; to Margaret Heslin, editor of the Production Calendar, and Florence McBride, assistant-treasurer, my warmest thanks; and to all members of the Conference my deep appreciation of the opportunity to be of service to Catholic Theatre.

Respectfully submitted,
Helen Purcell, Secretary.

IN REGARD TO VOTING

The constitution of the NCTC provides for two classifications of memberships -- Unit and Individual. Both derive equal value from the Conference's Services but since the Conference is fundamentally an organization of units, the voting strength in the determination of Conference powers and activities resides with the groups. The Constitution also has provided, however, that while individual members may not vote they may hold office. They are thus enabled to participate in the administration of Conference affairs. Ballots for voting members are enclosed in this issue.

